

FESTIVAL MUSICAL NAMUR



SOCIÉTÉ ROYALE



29TH JUNE - 8TH JULY 2018

BALTIC

FESTIVALDENAMUR.BE



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NAMUR MUSIC FESTIVAL 2018

To offer music lovers the new season of the Namur Music Festival is, as always, opening a window to new horizons. From this point of view, the geographical themes are particularly eloquent, as they immediately suggest to each one of us a series of memories, images and events. We have therefore set course several times in recent years towards the South, in an almost logical way during these holiday and sunny times: the Mediterranean, Italy, Spain have then very pleasantly rocked our ears. More recently, we have yielded to the charms of the East, more or less distant and often fantasized. But so far our incursions to the North of the European continent had hardly exceeded Great Britain ...

So let's be more adventurous, and let's focus on the polar star this year. Some of you may be alarmed because they are not interested in exchanging Chianti for aquavit, croissants for smørrebrød, or duck breast for moose steak. Reassure them straightaway: the trip is worth it, and the discoveries will be considerable!

Indeed, since the Middle Ages the Baltic is an exceptional place of trade and commerce, creator of wealth at least part of which is devoted to an exceptional cultural life. Our Latin vision of European history, and of art history in particular, often overshadow this Nordic part of our identity, which nevertheless makes a clear contribution to it, from the distant stories of Kalevala and Eddas to writings from Tolkien or Wagner's operas.

Of all this wealth we can only give a glimpse here. Among these half-open doors, those of travels and exchanges. In the Baltic trade, of course, the boats also carry artists ... and copies of scores, such as those of Italian Baroque music that a Swedish organist lovingly collects (*Clematis - Italy on the*

Baltics). Some of these Southern musicians will actually make the trip to the North and seem to find their happiness, such as Giovanni Battista Cocciola, who became a Kapellmeister at the Vilnius court (*Canto Fiorito - Lithuanian Treasures*). At the Danish Court, it's the English composer John Dowland who finds a showcase for his wonderfully elegant and nostalgic music (*Scherzi Musicali - Dowland in Copenhagen*). Northern Germany is also a land of choice for Baroque music, with the Hanseatic city of Lübeck as a privileged place for musical creation, and its figurehead Dietrich Buxtehude, admired by Johann Sebastian Bach (*Vox Luminis - A journey to Lübeck*). As for Johann Jakob Bach, the latter's little-known brother, his trip was one of the richest ones, from Stockholm, where he served King Charles, as far as Constantinople, passing through Russia, where his ruler was defeated by the armies of Peter the Great (*Le baroque nomade - Bach the traveler*).

From Northern Germany also comes George Frideric Handel, who became a British citizen and triumphed in London thanks to an impressive series of great oratorios. The Namur Music Festival is very proud to present one of them to its audience, as a co-production with the Beaune Festival, as part of the 30th anniversary of the Namur Chamber Choir. A true experience! (*CCN & Millennium Orchestra - Samson*). On the other hand, it's towards the South that a young composer from Namur, who is going to experience an unprecedented reputation, is heading in the early 16th century. This star, today consigned to oblivion deserved that we interest ourselves in his work when we celebrate the 450th anniversary of his death. The Namur Music Festival and the CAV&MA therefore took up the challenge, entrusting this challenge to an expert in the field, Leonardo García Alarcón

(CCN & Cappella Mediterranea Chamber Choir – Jacques Arcadelt).

Peter Phillips and the Tallis Scholars are world-renowned for their interpretations of Renaissance polyphonic music. They will offer us a timeless and yet aesthetically perfect performance, which intelligently discusses European polyphony of the 16th century and Estonian composer Arvo Pärt (*The Tallis Scholars – Arvo Pärt illuminated by Renaissance*).

Another open door this year is folk music, northern tales and legends, from which Russian music at the turn of the 19th and 20th centuries is often inspired, from Tchaikovsky to Stravinsky (the great Rite of Spring), and from Shostakovich to Borodin (the famous Polovtsian Dances). Not to be missed! (*Solo Duo & Drums – St. Petersburg*). For children and families, this year's show was specially designed by the Royal Opera of Wallonia around the famous story of Cinderella, a most famous story which of course has its Nordic versions, including Norwegian and Russian.

Popular music from all countries bordering the Baltic Sea is a very rich and diverse body of work. These sources literally irrigate the new creation of Eduardo Egúez and La Chimera, that our festival-goers know well. Baroque and popular instruments are mixed with extracts from Scandinavian Latin collections of the 16th century, songs of oral tradition, medieval references. A sound and musical experience, in the full sense of the term (*La Chimera – Nordlys*). Our festival loves these original evenings, unique, capable of leading the listener almost out of time. The meeting between an African dancer and singer, a baroque flutist, an electro-acoustician and Baltic music sources as a basis for improvisation, admit that it does not

happen every day ... But it does in Namur! (*The nomadic baroque – Erratic*).

The third and final door to be opened on these repertoires coming from the North: the discovery of composers coming from all these countries and which do not all usually appear within the discotheque of the honest man. Some of them are already present in several of the programs already mentioned, but two other concerts will make a more pronounced contribution: one in the form of a piano recital entrusted to one of the most promising young Belgian virtuosos, Florian Noack, and the other who approaches the orchestral repertoire at the turn of the 18th and 19th centuries, in the company of Guy Van Waas, who is in 2018 the guest of honor of the Festivals of Wallonia at the time when he celebrates his 70th birthday. Happy birthday, Guy!

After such a journey, you will not be afraid of the mists of the North. You will have discovered another continent!

_ Jean-Marie Marchal, artistic director



GRÂCE À SES JOUEURS, LA LOTERIE NATIONALE SOUTIENT LA CULTURE, LE SPORT, LA RECHERCHE SCIENTIFIQUE, LA LUTTE CONTRE LA PAUVRETÉ, LA COOPÉRATION AU DÉVELOPPEMENT ET DES ACTIONS DE SOLIDARITÉ. QUEL QUE SOIT LE MONTANT MISÉ, CHAQUE JOUEUR PEUT VRAIMENT FAIRE LA DIFFÉRENCE.

POUR MENER À BIEN SES PROJETS, LES FESTIVALS DE WALLONIE A CHOISI POUR PARTENAIRE LA LOTERIE NATIONALE EN RAISON DE SA FIABILITÉ. ELLE REMERCIE DÈS LORS LES JOUEURS POUR LEUR SOUTIEN !

#CHACUNCOMPTE



FESTIVAL MUSICAL NAMUR



SOCIÉTÉ ROYALE

CAV&MA
CENTRE D'ART VOCAL ET DE MUSIQUE ANCIENNE



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NAMUR MUSIC FESTIVAL

LES FESTIVALS DE WALLONIE

29TH JUNE – 8TH JULY 2018
BALTIC

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NAMUR MUSIC FESTIVAL 2018

grace, talent, discovery

1. FRIDAY 29TH JUNE, 8PM ST-LOUP

CLEMATIS ITALY ON THE BALTICS

Monteverdi, Jarzebski, Zielenski, Buxtehude,...

STÉPHANIE DE FAILLY direction

Julie Rosef soprano

2&3 SATURDAY 30TH JUNE ST-LOUP

JACQUES ARCADELT

7PM **SACRED REPERTOIRE**

10PM **MADRIGALS**

CHŒUR DE CHAMBRE DE NAMUR

CAPPELLA MEDITERRANEA

LEONARDO GARCÍA ALARCÓN direction

4. SUNDAY 1ST JULY, 12PM ST-LOUP

BRUNCH - CONCERT

DUO SOLOT & PERCUS SAINT-PÉTERSBOURG

Stravinsky, Chostakovitch, Tchaïkovsky...

Marc Charue & Julien Mairesse percussions

5. SUNDAY 1ST JULY, 4PM ST-LOUP

NORDLYS LA CHIMERA

HÉLÈNE ARNTZEN, EDUARDO EGÜEZ direction

6. MONDAY 2ND JUILLET, 6PM

THEATRE DE NAMUR

CINDERELLA - FAMILY OPÉRA

OPÉRA ROYAL DE WALLONIE

7. TUESDAY 3RD JULY, 12PM

CHAPELLE DU SÉMINAIRE

CANTO FIORITO LITHUANIAN TREASURES

Cocciola, Rohaczewski, Merula, Gabrieli, Cato...

Ensemble Canto Fiorito (Vilnius)

RODRIGO CALVEYRA direction

8. TUESDAY 3RD JULY, 8PM

ABBAYE DE FLOREFFE

THE TALLIS SCHOLARS PETER PHILLIPS

ARVO PÄRT ENLUMINÉ DE RENAISSANCE

Taverner, Byrd, Mouton, Isaac, Festa, Tallis, Pärt

9. WEDNESDAY 4TH JULY, 7PM ST-LOUP

HANDEL, SAMSON

CHŒUR DE CHAMBRE DE NAMUR

MILLENNIUM ORCHESTRA

LEONARDO GARCÍA ALARCÓN direction

10. THURSDAY 5TH JULY 12PM, ST-LOUP

FLORIAN NOACK, BALTIC PIANO

11. THURSDAY 5TH JULY 8PM, ST-LOUP

DOWLAND IN COPENHAGEN SCHERZI MUSICALI

John Dowland, Hans Nielsen, Truid Ågesen...

NICOLAS ACHTEN direction

12. FRIDAY 6TH JULY 8PM, ST-LOUP

A JOURNEY TO LÜBECK VOX LUMINIS

Heinrich Bach, JS Bach, Johann Michael Bach,

Johann Christoph Bach, Dietrich Buxtehude

LIONEL MEUNIER direction

13. FRIDAY 6TH JULY , 10.30PM

THÉÂTRE DE NAMUR

ERRATIC, LE BAROQUE NOMADE

NOCTURNAL DANCES

14. SATURDAY 7TH JULY, 8PM ST-LOUP

BACH THE TRAVELER LE BAROQUE NOMADE

Johann Sebastian Bach, Johann Jakob Bach,

Johann Georg Pisendel, Gabriel Buffardin, Dimitrie

Canemir.

15. SUNDAY 8TH JULY, 12H ST-LOUP

BRUNCH - CONCERT

MIDI BORÉAL

KREETA-MARIA KENTALA

16. SUNDAY 8TH JULY, 3PM ST-LOUP

LES AGRÉMENTS BALTIC TOUR

Kraus, Roman, Berwald, Elsner, Gerson, Crusell

GUY VAN WAAS direction

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Opening concert

1.Clematis, Italy on the Baltics



During the seventeenth century, Italian music and its emblematic instrument, the violin, played a vital role in the evolution of music in many countries, including those bathed by the Baltic Sea. The collection, collected by Gustav Düben, organist of the Lutheran Church of Stockholm, at the University of Uppsala contains many scores of composers of various origins including Italian composers. It is in this collection that we found, for example, the unique copy of the *Confitebor tibi dominus* by Monteverdi!

This Clematis Ensemble program is a clever and elegant illustration of the great influence of Italian style on the composers of these regions.

An original creation for the Namur Music Festival.

Works by *Kaspar Förster, Mikolaj Zielenski, Adam Jarzebski, Stanislaw Sykvester Szarzyński, Johann Hentzschel, David Pohle, Ignatio von Gnessell, Dietrich Buxtehude*

Friday 29th June 8pm

Eglise Saint-Loup

Introduction at 7.30pm

Ensemble Clematis

(2 violins, 2 violas, viola bass, organ)

Julie Roset, soprano

Numbered seating

Tickets

Adults : 1st cat € 36, 2nd cat € 25

-40 : 1st cat € 27, 2nd cat € 19

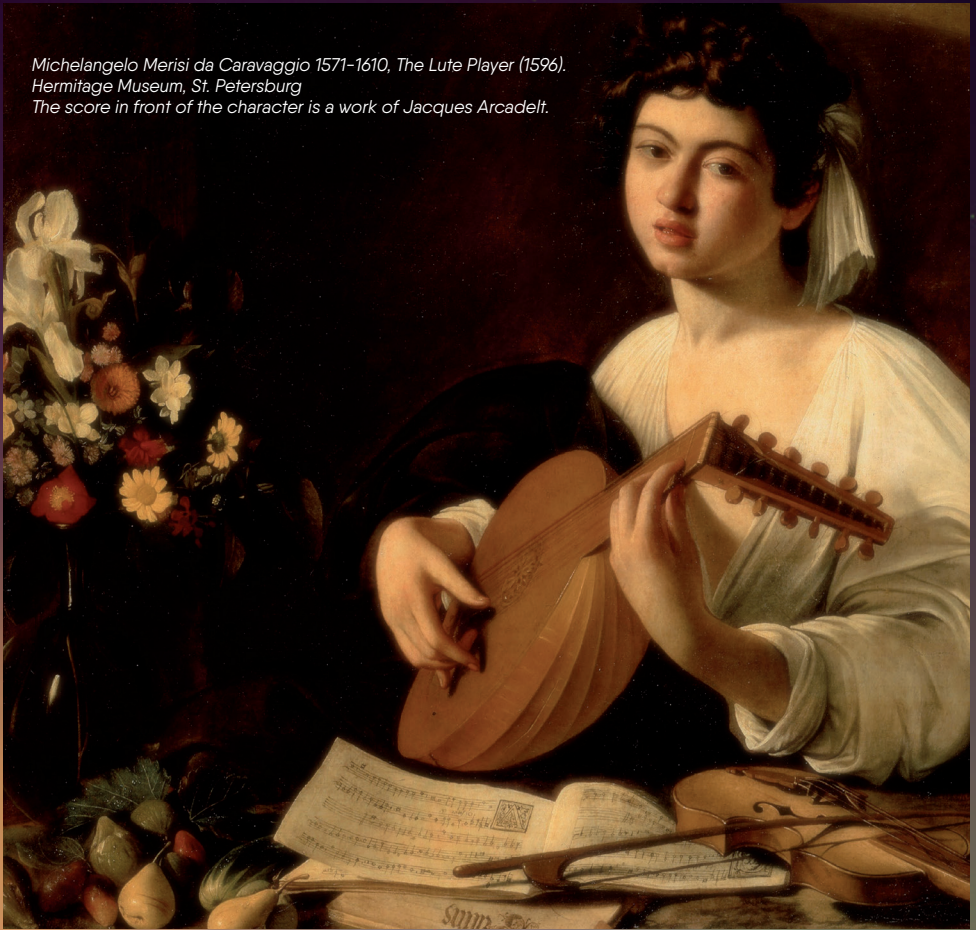
Unemployed : € 10

- 20 and students : free entry

clematis-ensemble.be

© Ensemble Clematis

*Michelangelo Merisi da Caravaggio 1571–1610, The Lute Player (1596).
Hermitage Museum, St. Petersburg
The score in front of the character is a work of Jacques Arcadelt.*



DISCOVERY EVENT

2&3. Jacques Arcadelt, Chœur de Chambre de Namur

For its 30th anniversary, the Namur Chamber Choir brings to light the work of a composer baptized and educated in Namur, who was a real star in Italy and France during the Renaissance. A salutary resurrection entrusted to a recognized expert, Leonardo García Alarcón, with the complicity of Cappella Mediterranea.

BORN IN NAMUR, A STAR IN RENAISSANCE ITALY. DISCOVERY.

Jacques Arcadelt was known by the specialists of Ancient Music for a long time as a Franco-Flemish composer. It was known that he had put Michelangelo's poems into music, that he enjoyed great success, and that Monteverdi, at the beginning of the 17th century, was astonished that in his day there were still more works of Arcadelt than of himself being sold in Italy.

Paul Moret demonstrated between 1983 and 1993 that this musician was born in Namur. We knew this fine and ethereal music but we needed a bold and inspired conductor, imbued with Latinity, to finally explore it.

The Chamber Choir of Namur will record a selection of Arcadelt's works in the spring of 2018 (Ricercar) and will offer you to discover the best pages of Jacques Arcadelt in two concerts of one hour, one devoted to the sacred repertoire, the other to the madrigals. You can attend one or the other, or both.

A meeting with the public (livestreamed on facebook) with Leonardo García Alarcón and Jérôme Lejeune will be offered between the two parts.

7pm sacred repertoire

*Ave Maria, Pater noster, Filiae Jerusalem
Domine non secundum peccata nostra,
Memento salutis auctor, Recordare Domine,
Haec Dies, Salve Regina, O pulcherrima mulierum
Lamentationes: Caph - Lamed - Jerusalem,
Gloriosae Virginis Mariae,
At trepida et coeptis immanibus effera Dido...*

10pm Madrigals

*La volta donna, Vostra fui, Il bianco e dolce cigno,
Dolce nimica mia, Ahime, dov' è l' bel viso,
Felici amanti, voi che d'amor, Voi mi poneste in foco,
Hor che'l ciel e la terra, Non mai sempre fortuna,
Ancidetemi pur, grievi martiri, Alma perchè si trist,
O felic' occhi miei...*

Chœur de Chambre de Namur
Cappella Mediterranea
Leonardo García Alarcón, direction

Attention !
Change of schedule
and configuration
for the 2nd concert.



Saturday 30th June
Eglise Saint-Loup

Two concerts

7pm sacred repertoire

Numbered seating
Adults : 1st cat € 25, 2nd cat € 20
-40 : 1st cat € 19 2nd cat € 15
Unemployed : € 10
-20 and students : free entry

10pm Madrigals

Free seating
Adults : € 25 -40 : € 19
Unemployed : € 10
-20 and students : free entry

The 30th anniversary concert cycle of the Namur Chamber Choir is particularly supported by the National Lottery and its players.



*At that time, still existed, south-east of Namur, between the right bank of the Meuse and, in the south, the valley of Bocq, an immense forest called the forest of Arche. On its edge, many places have been cleared; villages such as Mont (Godinne), Dave, Haltinne, etc. were created. Their development did not remove the gap left, so that, until recently, the inhabitants of these places said: «I'm from Dave» (in Walloon: *Dji sos d'Dauve*), but also *Dji sos d'Arch' à Dauve* if they lived on the edge of the woods. Those of Haltinne said: *Dji sos d'Arch à d'Helt. Elt or Helt* was one of the old spellings of Haltinne. _Paul Moret in the journal of the Liège Society of Musicology, October 1993.*

Jacques Arcadelt was baptized on the 10th August, 1507 in Namur. He is the son of Gerard Fayl de Arche d'Elte, a forge master in Haltinne.

In 1515, he appeared among the educated children at the collegiate church of Saint-Pierre-au-Château. That same year he was rewarded with other singers for two events organized by the city.

He is then spotted from 1516 to 1519 - still under the name of Jacobus de Arca d'Elta - as a choirboy at the collegiate church Saint-Aubain in December 1526, during some festivities offered to celebrate a military victory. He perhaps benefited from the international relations of his father, who was dealing with arms dealers; He then goes to Italy soon after turning 19.

The first found compositions of his hand

show that he must have been in Italy around 1527; his presence in Florence was attested in 1534 as a composer of madrigals and in 1535 when he was in the service of Duke Alexander of Medici. It was in the 1530s that Arcadelt wrote a considerable amount of madrigals. His style is clearly imbued in the manner of Philippe Verdelot (1480-1550), inventor of the genre, and matures quickly to give him a great celebrity.

After the assassination of Duke Alexander in 1537, Arcadelt moved to Rome. This is evidenced by a composition made for the wedding of Margaret of Austria (widow of Duke Alexander) and Octavian Farnese in 1538. Some assume that it is the Jacobus Flandrus which is admitted to the Giulia Cappella in 1539. He is anyway admitted in 1540 at the Sistine Chapel probably protected by Pope Paul III, a Farnese.

When the pope died, he went to France, where he served the Duke of Guise and King Charles IX.

According to some sources, he could have been the master of Palestrina. His presence in the two lists of the most famous musicians of the XVIth c. (that of Rabelais in 1552 and that of Ronsard in 1560) suffices to attest to its popularity in its time.

Arcadelt died on the 14th, October, 1568, probably in Paris.

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Jacopo Pontormo - Portrait of a young lute
player at the Medici court (1528-1530)





Brunch-Concert

4. Duo Solot & percussions

At the edge of the Gulf of Finland, where the Baltic Sea closes in the East, standing on the Neva delta, stands St. Petersburg. Window on Europe, St. Petersburg is the cradle of composers who drew a powerful musical image of Russia.

Igor Stravinsky (1882-1971) was born in Oranienbaum, 30 km from St. Petersburg. His Rite of Spring (1913) draws his prodigious energy from his ancestral Russia and its harsh Baltic lands.

Born in St. Petersburg in the Russian Empire and died in Moscow in the USSR, Dimitri Shostakovich (1906-1975) composed his Concertino for two pianos shortly after the death of Stalin.

The Nutcracker is all about magic, childhood lights and toys. A famous Petersburg, Pyotr Ilyich Tchaikovsky (1840-1893) remains one of today's most popular composers.

Composer and chemist from St. Petersburg, Alexander Borodin (1833-1887) knows posterity thanks to his opera Prince Igor, in which we find the famous Polovtsian Dances, both lyrical and spectacular music that ends in a whirlwind dance.

Double duet, pianists and percussionists compete in power and virtuosity through major orchestral works reinvented. They compete in finesse or tintamarre, in a bold poetry in exchange for colors.

Sunday 1st July 12pm
Eglise Saint-Loup

St. Petersburg

Stravinski, Chostakovitch,
Tchaïkovski, Borodine.

Duo Solot, Stéphanie Salmin et

Pierre Solot, two pianos

Max Charue et Julien Mairesse,
percussions

Numbered seating

Tickets

Adults : 1st cat € 21, 2nd cat € 17

-40 : 1st cat € 17 2nd cat € 12

Unemployed : € 10

-20 and students : free entry

duo-pianistes.com

The brunch

In the Athénée courtyard

Specialities from the Batic's

Buffet.

€ 25



We meet La Chimera and Eduardo Egúez for the 4th time at the Namur Festival with a brand new program created a few months ago at Flawinne Castle.

5. Nordlys, La Chimera

Nordlys (Northern Light) is a new creation in the early fusion style of Argentine chef Eduardo Egúez, based on Piaa Cantiones, a Scandinavian collection of the 16th century.

With Norwegian saxophonist Helene Arntzen, Eduardo Egúez revisits medieval Latin melodies with surprising similarities to traditional Scandinavian music. In search of new sounds, they forge links between sacred music and secular traditions by mixing the language of the Middle Ages and Scandinavian songs, with oral tradition and their own current compositions. They use a rich palette of sound colors for the realization of this program which includes Renaissance and Baroque instruments, such as the theorbo, the viola da gamba and the lirone, and traditional Scandinavian instruments such as hardingfele and the nyckelharpa, as well as modern instruments like saxophone and double bass.

A journey into the depths of the Scandinavian soul...

Sunday 1st July 4pm

Eglise Saint-Loup

Introduction at 3.30pm

Liv Ulvik, voice

Maria Keohan, Barbara Kusa, voice

Marco Ambrosini, nyckelharpa

Helene Arntzen, saxophones

Sabina Colonna Preti, viola da gamba, lirone

Leonardo Teruggi, double bass

Florent Tisseyre, percussion

Eduardo Egúez, theorbo & guitar, direction

Numbered seating

Tickets

Adults : 1st cat € 36, 2nd cat € 25

-40 : 1st cat € 27, 2nd cat € 19

Unemployed : € 10

-20 and students : free entry

lachimera.net



An opera, an actual one

The tale of Perrault revisited

The girls of the Baron of Pictordu are invited to the ball of the palace. They hope to meet the Prince who, as it should, is charming. Marie, the youngest nicknamed Cinderella, is considered by her relatives as a servant. Her godmother, a fairy, will allow her, by a trick of magic, to go to the ball. She attracts all eyes as soon as she arrives at the palace. The Prince observes, hidden, and is moved when she runs away at midnight, losing one of her shoes as she climbs back into her carriage. Will he find his sweetheart?

Pauline Viardot's version

Pauline Viardot is the muse of Gounod and Berlioz. In love with music, she will make a point of promoting the music of her contemporaries, abandoning her own works. Yet two years after Massenet, she composed a more intimate Cinderella with truculent characters and an exuberant fairy that will delight the youngest spectators who will take part actively in the show.

This show of the Royal Opera of Wallonia, served by talented Belgian singers, is for children from 4 years old.

Monday 2nd July 6pm

Théâtre Royal de Namur

Production

Opéra Royal de Wallonie

The Baron of Pictordu :

Jacques Calatayud

Marie, aka Cinderella :

Julie Gebhart

Maguelonne : **Natacha Kowalski**

Armeline : **Julie Bailly**

The Fairy : **Sarah Defrise**

The Prince Charming : **Xavier Flabat**

The Count Barigoule :

Pierre Romainville

Adaptation and staging:

Davide Garattini, Barbara Palumbo

Costumes : **Giada Masi**

Stage sets : **Paolo Vitale et Davide Garattini**

Lights : **Paolo Vitale**

choreography : **Barbara Palumbo**

Piano: **Véronique Tolle**

Numbered seating

Tickets

1st cat € 18, 2nd cat € 12 3rd cat € 8

operaliege.be



Organ at the seminary

7. Canto Fiorito Lithuanian Treasures

© Agnė Gintalaitė

Giovanni Battista Cocciola was an Italian composer, Chapel Master in Vilnius at the Court of Leonas Sapiega. While most of Cocciola's works are lost, the collection of sacred pieces preserved in Vilnius shows that he was an exquisite composer.

Alongside the Cocciola pieces, Canto Fiorino offers us pieces of the Braunsburg Tabulatur, an organ book written by a Lithuanian Jesuit priest, pieces by Lassus and Gabrieli, as well as pieces by the composers of the Vasa Court. (Court of Sigismund III – King of Poland, Sweden and Grand Duke of Lithuania) as Tarquinio Merula, Diomedes Cato and Bartłomiej Pekieli

This program recreates the musical atmosphere in Lithuania at the beginning of the 17th century.

Rodrigo Calveyra, you know him well in Namur. He is the wonderful flautist of Cappella Mediterranea. His solos in the Diluvio Universale give you chills! Rodrigo Calveyra divides himself between Brazil and Lithuania where he directs his ensemble as well as a festival of old music.

Tuesday 3rd July 12pm
Chapelle du Séminaire

Ieva Gaidamavičiute-Barkauske, soprano
Renata Dubinskaitė, mezzo-soprano
Saulė Serytė, mezzo-soprano
Algirdas Bagdonavičius, tenor
Nerijus Masevicius, bass
Josue Melendez Pelaez, horn, flute
Davide Pozzi, organ
Rodrigo Calveyra, horns, flutes & direction

Numbered seating

Tickets

Adults : € 21

-40 : € 17

Unemployed : € 10

-20 and students : free entry

cantofiorito.it

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Peter Phillips and Arvo Pärt

An event in Floreffe

8. The Tallis Scholars

Renaissance illuminated Arvo Pärt





© Nick Rutter

The Tallis Scholars have long since incorporated the music of Estonian composer Arvo Pärt (1935) into their programs of Renaissance polyphony. And the mix works perfectly despite the centuries separating the works.

The Tallis Scholars bring an unblemished brilliance to this incandescent music. _ The Guardian

Peter Phillips created the Tallis Scholars in 1973. They have established themselves as the leading players in Renaissance sacred music around the world. Peter Phillips has forged the ensemble to a purity and a perfect sound clarity where every detail of the musical line is heard. It is thanks to this sonic purity that the Tallis Scholars have become so famous.

Arvo Pärt is perhaps today the most played contemporary composer in the world. Probably thanks to the soundtracks of many films.

Tuesday 3rd July 8pm
Abbaye de Floreffe
Introduction at 7.30pm

Works of Taverner, Byrd, Mouton, Isaac, Festa, Tallis, Pärt

The Tallis Scholars
Direction Peter Phillips

free seating

Tickets

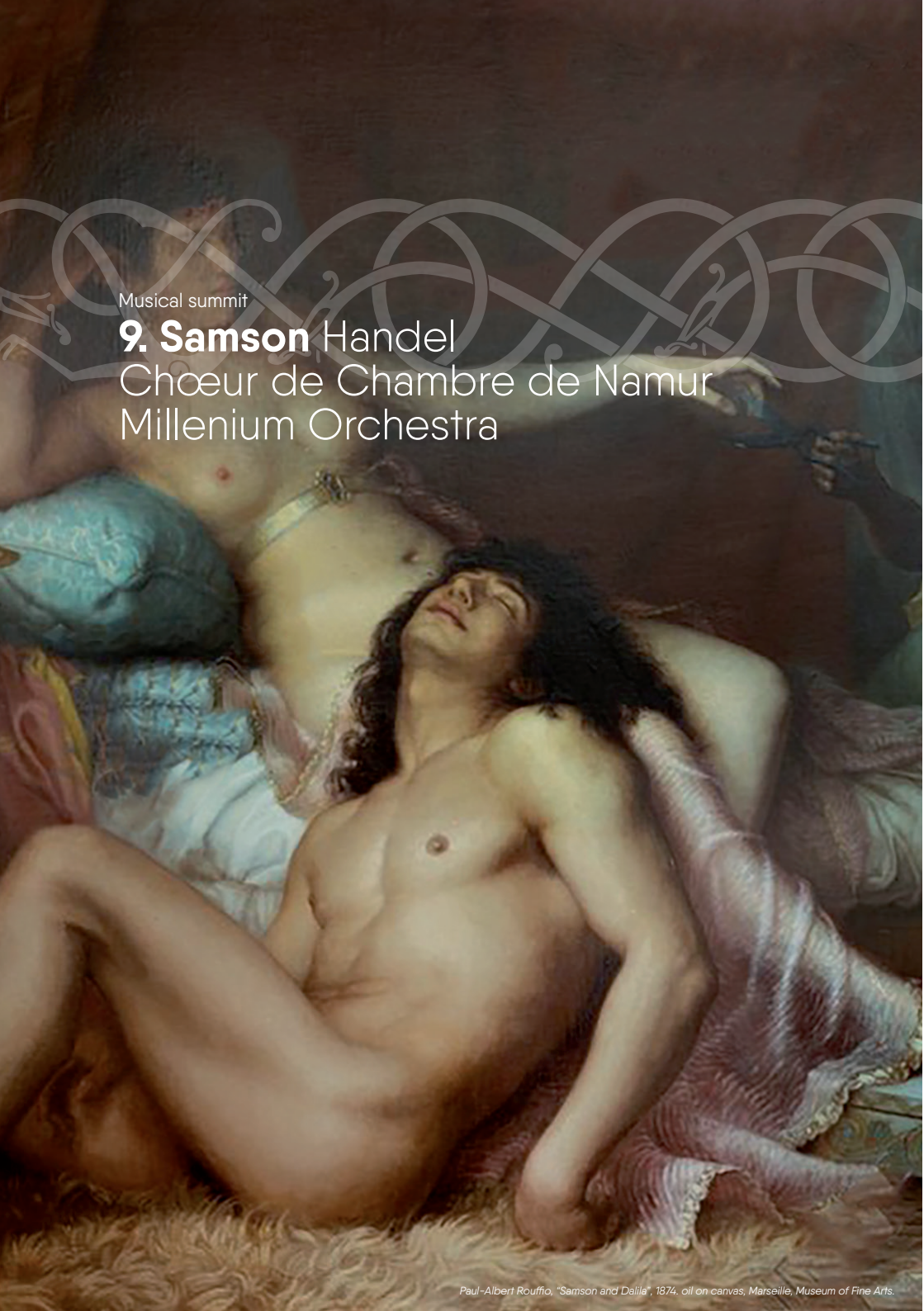
Adults : € 36

-40 : € 27

Unemployed : € 10

-20 and students : free entry

thetallisscholars.co.uk



Musical summit

9. Samson Handel
Chœur de Chambre de Namur
Millenium Orchestra



© Heloisa Bortz

As a co-production with the Beaune Festival

Composed just after Messiah, Samson is deservedly, since its inception, one of Handel's most beloved works. The music is absolutely sumptuous. The choral movements will take you to the heights of emotion.

The Namur Chamber Choir distinguished itself for its discoveries of the sunken treasures of ancient music. If it has become today a benchmark continent-wide is also because he has tackled the great works of the repertoire successfully, and very often with a fresh look.

To illustrate this other aspect of the artistic activity of the Namur Chamber Choir, the choice of Leonardo García Alarcón was focused on a large oratorio of Handel: Samson.

This monumental work has known several versions, during the lifetime of the composer. His score, which has been adapted or remodeled a lot, offers a perfect ground for investigation and reflection for an imaginative chef who can carve out "his" Samson, as Handel himself did, depending on the circumstances and changes in solo distribution.

And you can count on the sense of musical characterization and the refinement of our choir, our orchestra and Leonardo García Alarcón to give life here to a Samson alternately heroic and full of doubts.

The 30th anniversary concert cycle of the Namur Chamber Choir is particularly supported by the National Lottery and its players.

Wednesday 4th July 7pm

Eglise Saint-Loup

Attention to the schedule

Introduction at 6.30pm

**George Frideric Handel
Samson HWV 57
Oratorio in 3 acts**

Samson, **Matthew Newlin**
Dalila, **Catherine Watson**
Micah, **Lawrence Zazzo**
Manoa, **Luigi di Donato**
Harapha, **Guilhem Worms**

**Chœur de Chambre de Namur
Millenium Orchestra
Direction **Leonardo García Alarcón****

Numbered seating


Tickets Adults : 1st cat € 45,
2nd cat € 36

-40 : 1st cat € 35, 2nd cat € 26

Unemployed : € 15

-20 and students : free entry

 **Loterie
Nationale**

A portrait of pianist Florian Noack, a young man with dark hair, looking slightly down and to the side. He is wearing a light-colored shirt under a dark jacket. The background is dark with faint, overlapping circular patterns.

Musician of the year 2017
for the Belgian Music
Press (UPMB)

Recital

10. Florian Noack

The Namur Music Festival is proud to present Florian Noack, a beautiful musician according to our heart. He offers us here an original program sticking to the theme of this edition composed of small contrasting parts. Definitely a nice Baltic piano journey by a curious and singular artist.

At the age of 27, the Belgian pianist Florian Noack imposed himself with a form of discretion unusual for young artists in search of notoriety. He is a slender, modest-looking young man who goes to the piano as if he were at home for a work session.

The pianist develops a clear, rather light sound, using a particular delicacy in the medium. There is a great homogeneity in the line of this piano that goes straight. He gives us the music with a proud honesty, freed from courtesies of circumstance. It must be said that the pianist has, for a long time, been singled out by his insatiable discoverer appetite, more curious about rarities than about the great repertoire he says he has paced back and forth. Thus Florian Noack said in an interview: "At 14, I played more Clementi than Beethoven, Medtner Rachmaninov, and I was studying Alkan while I had never played one piece of Liszt. What he calls, in his own words, "a kind of blessed adolescent crisis! " _ Le Monde

Thursday 5th July 12pm

Eglise Saint-Loup

Works of Brahms, Grainger, Grieg,
Chopin, Bruch, Palmgren, Rach-
maninov

Numbered seating

Tickets

Adults : 1st cat € 21, 2nd cat € 17

-40 : 1st cat € 17 2nd cat € 12

Unemployed : € 10

-20 and students : free entry

floriannoack.com

A black and white photograph of a man with a beard and mustache, looking towards the camera. He is holding a large, ribbed, egg-shaped lute. The lute has many vertical ribs and a central vertical line. The background is dark with some faint, stylized circular patterns.

11. Dowland in Copenhagen Scherzi Musicali

NANAMUR.BE
081 226 026

Thursday 5th July 8pm
Eglise Saint-Loup
Introduction at 7.30pm

Scherzi Musicali

direction **Nicolas Achten**

Deborah Cachet, soprano

Leandro Marziotte, countertenor

Francisco Mañalich, tenor and viol

Nicolas Achten, baritone, bass lute
and virginal

Paul Kieffer, soprano lute

Solmund Nystabbak, alto lute

François Dambois, tenor lute

Four voices and four lutes: this is the proposal of Scherzi Musicali for this reading of some of the most beautiful pages of John Dowland, lutenist at the court of Copenhagen from 1598 to 1606.

If it is more usual to hear these songs sung alone with a single lute, it was also common to accompany the voices with a consort of lutes: the songs can then leave the intimacy of the small chamber, to find a sound dynamic more suitable for large rooms. In addition, it must be admitted that the declination of this consort, from the small soprano lute to the imposing low lute makes the overall picture even more irresistible.

Numbered seating

Tickets

Adults : 1st cat € 36, 2nd cat € 25

-40 : 1st cat € 27, 2nd cat € 19

Unemployed : € 10

-20 and students : free entry

scherzimusicali.be



12. A journey to Lübeck Vox Luminis

Vox Luminis, a specialist in baroque music from Northern Germany, offers a tailor-made “Baltic” program with Jean-Sébastien’s superb Christ lag in Todesbanden BWV 4 cantata.

The genealogy of the Bach family, originally from the Thuringian region, is known to be a German dynasty composed of illustrious composers and organists.

During the Baroque period of the seventeenth and mid-eighteenth century, one of the pioneers of the movement, Johann Pachelbel, teaches the Bach family the art of early music. With this learning, at the age of 20, Johann Sebastian Bach meets the most famous organist in Europe, the master Dietrich Buxtehude. To do so, he went by foot to the city of Lübeck, the port of the Baltics, 400 kilometers away.

The story does not say how the meeting went, but Johann Sebastian Bach returns to Arnstadt with a complex musical thought that he experiments on his return.

Friday 6th July 8pm

Eglise Saint-Loup

Introduction at 7.30pm

Works of

*Heinrich Bach, Johann Michael Bach
Johann Christoph Bach, Johann
Sebastian Bach, Dietrich Buxtehude*

Lionel Meunier, direction

10 singers, 6 musicians

Numbered seating

Tickets

Adults : 1st cat € 36, 2nd cat € 25

-40 : 1st cat € 27, 2nd cat € 19

Unemployed : € 10

-20 and students : free entry

voxluminis.com



13. Erratic, nocturnal dances Le baroque nomade

Three artists with all the right reasons to ignore each other share the stage. They come from radically different horizons. The idea came from the dancer, Merlin Nyakam, who also sings the music of his native bush.

What will a baroque flutist and an electro-acoustician do with him? They themselves do not know, because what brings them together is the taste for improvisation and risk taking.

We will explore together what the surprises of some will trigger in others. What if we could only hear from the flute those small parasitic noises that make its charm and that electronics can magnify? What if a piece of Bach inspired an African trance? And what if the computer had the power to turn the flute into balafon?

Friday 6th July 10.30pm
Théâtre de Namur

Works from the manuscript of *Capricier og andre Stykker til Øvelse for Fløyten*, 1, 17 collection Gieddes Samling, Copenhagen and improvisations.

Merlin Nyakam, dance
Nicolas Perrin, live electronics
Jean-Christophe Frisch, flute

Free seating

Tickets

Adults : € 21

-40 : € 17

Unemployed : € 10

-20 and students : free entry

lebaroquenomade.com



14. Bach, the traveler Le baroque nomade

THE BACH OF CONSTANTINOPLE.

The nomadic Baroque of Jean-Christophe Frisch is used to programs that seek in foreign influences in Western music. This concert, it's Bach, Diluvio Universale style.

La rivalité entre la Suède et la Russie pour la domination
The rivalry between Sweden and Russia for domination of the Baltics has stirred northern Europe for several centuries. In 1707, after deposing the king of Poland, the kingdom of Sweden attacks Peter the Great's Russia. This conflict will end in Ukraine in Poltava, where the Swedes are defeated. Charles of Sweden is exiled to his Turkish ally in Constantinople, but the conflicts between the two Nordic powers will continue for a long time. This defeat had musical consequences: Johann Jakob Bach, beloved brother of Johann Sebastian, was a musician in the service of the King of Sweden, and therefore followed him in his military movements, and even in exile in Istanbul. It was there that he met a French musician, Gabriel Buffardin, in the service of the King of France's ambassador. Buffardin played a new instrument, the flute, and taught it to Jakob Bach. Back in Saxony, Bach had Buffardin invited to the Dresden court, where he remained for several years.

At the same time, Dimitrie Cantemir, a Romanian musician prince shared his life between the courts of Constantinople and St. Petersburg.

Saturday 7th July 8pm
Eglise Saint-Loup
Introduction à 19h30

Works of *Johann Jakob Bach, Johann Sebastian Bach, Dimitrie Cantemir, Gabriel Buffardin, Johann Georg Pisendel, Mehmet Aga*

Jean-Christophe Frisch, flutes
Sharman Plesner, Augustin Lussan, violins
Spyros Halaris, qanun
Rémi Cassaigne, colascione, theorbo
Andreas Linos, viola da gamba
Pierre Rigopoulos, percussions
Mathieu Dupouy, harpsichord

Numbered seating

Tickets

Adults : 1st cat € 36, 2nd cat € 25
-40 : 1st cat € 27, 2nd cat € 19
Unemployed : € 10
-20 and students : free entry

lebaroquenomade.com



15. Midi Boréal Folk&Baroque from Finlande

NEW !

A delicate and joyful brunch-concert.

Did you know ? Finland is a paradise for musicians and music lovers. We are delighted to offer you this concert supported by the Cultural Institute of Finland.

The audacious baroque violinist Kreetamari Kentala and the harpsichordist Matias Häkkinen offer us a colorful project, mixing Finnish folk music and baroque music. A surprising program, as would be an aurora borealis at noon in summer.

Violinist Kreetamari Kentala is a true figure of early music in the Nordic countries. Her ability to go from Bach's sonatas to the traditional tunes of his Finnish village is impressive and seductive.

Matias Häkkinen is a highly regarded versatile musician. He has a broad repertoire ranging from Renaissance to contemporary music, with a particular interest in music of the late 17th century.

kreetamariakentala.fi
matiashakkinen.com

Sunday 8th July 1pm
Eglise Saint-Loup

Works of Schmelzer, Walther, Biber,
Pandolfi Mealli, Couperin, Froberger,
Fischer, Hotakainen, Niittykoski, Jylhä.

Kreetamari Kentala, violin
Matias Häkkinen, harpsichord

Numbered seating

Tickets

Adults : 1st cat € 21, 2nd cat € 17
-40 : 1st cat € 17 2nd cat € 12
Unemployed : € 10
-20 and students : free entry

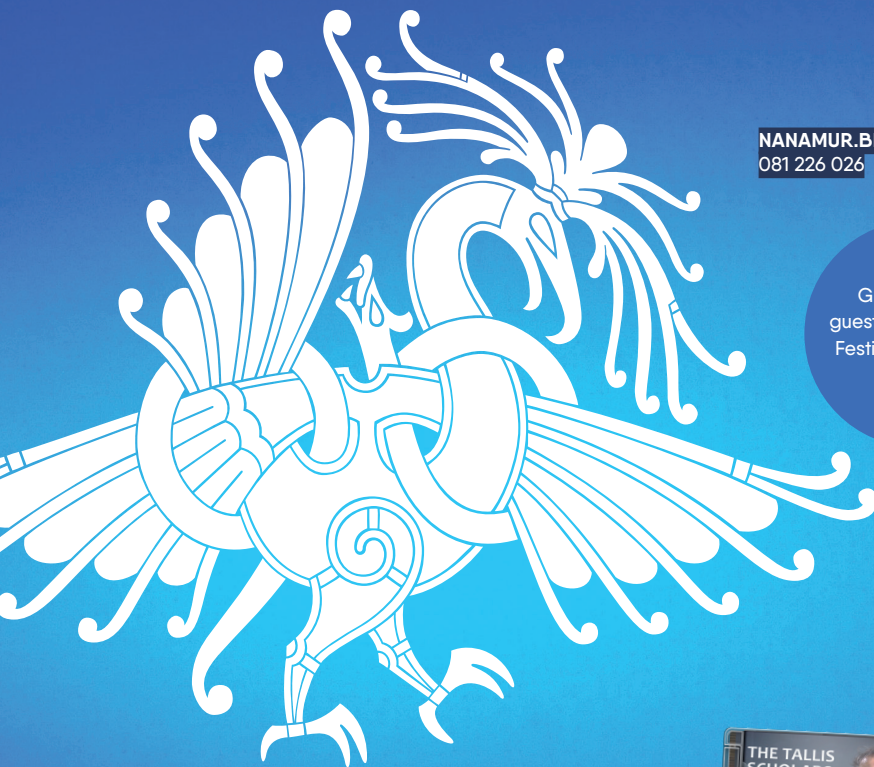
The brunch

In the Athénée courtyard
Specialities from Finland
Buffet.
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Guy Van Waas,
guest of honor of the
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16. Les Agréments & Guy Van Waas Baltic tour

Always anxious to cultivate the curiosity of the music lovers, Guy Van Waas and Les Agréments like to amaze through programs full of imagination, which whet the appetite and renew the discotheque of the amateurs.

The 2018 edition of the Festivals of Wallonia welcomes the chef in a privileged way, to celebrate his 70th birthday. In this context, a new production has been entrusted to him, which explores some unknown aspects of 18th and early 19th century music from countries bordering the Baltics.

The chef, tickled by this original project, has designed a program that includes 70% of music which was never programmed so far in our country, which therefore offers a musical panorama quite new to these regions.

On the occasion of this production, a meeting will also be organized between young Belgian musicians and others coming from the countries of origin of this music, a source of reciprocal motivation certainly very exalting!

Musicians and music lovers will walk from Sweden to Denmark, through Finland, the Baltic States, Poland ...

Tasty and exotic!

Sunday 8th July 3pm

Eglise Saint-Loup

Introduction at 2.30pm

Works of Joseph Martin Kraus, Iwan Müller, Johann Ernst Hartmann, Francesco Antonio Uttini

Guy Van Waas, clarinet

Jean-Philippe Poncin, clarinet

Benoit Giaux, baritone

Les Agréments

Guy Van Waas, [direction](#)

Numbered seating

Tickets

Adults : 1st cat € 36, 2nd cat € 25

-40 : 1st cat € 27, 2nd cat € 19

Unemployed : € 10

-20 and students : free entry

PRACTICAL INFOS

The Athénée courtyard will be the place of conviviality of the Festival 2018.

This is where you will find the ticket office, a bar service and all our volunteers to welcome you. The brunch-concerts will be served there as well.

Bernard Monfort will ensure the introductions
1/2hr before the evening concerts.

festivaldenamur.be - nanamur.be

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- ☐ 1. Friday 29th June 8pm (Saint Loup) **CLEMATIS ITALY ON THE BALTICS**
 - ☐ 2. Saturday 30th June 7pm (Saint Loup) **JACQUES ARCADELT SACRED REPERTOIRE**
 - ☐ 3. Saturday 30th June 10pm (Saint Loup) **JACQUES ARCADELT MADRIGALS**
 - ☐ 4. Sunday 1st July 12pm (Saint Loup) **DUO SOLOT & PERCUS SAINT-PETERSBURG**
 - ☐ 5. Sunday 1st July 4pm (Saint Loup) **NORDLYS LA CHIMERA**
 - ☐ 6. Monday 2nd July 6pm (Théâtre de Namur) **CINDERELLA, FAMILY OPERA**
 - ☐ 7. Tuesday 3rd July 12pm (Seminary) **CANTO FIORITO LITHUANIAN TREASURES**
 - ☐ 8. Tuesday 3rd July 8pm (Abbaye de Floreffe) **THE TALLIS SCHOLARS** PETER PHILLIPS ARVO PÄRT
 - ☐ 9. Wednesday 4th July 7pm (Saint Loup) **HANDEL SAMSON**
 - ☐ 10. Thursday 5th July 12pm (Saint Loup) **FLORIAN NOACK**
 - ☐ 11. Thursday 5th July 8pm (Saint Loup) **DOWLAND IN COPENHAGEN** SCHERZI MUSICALI
 - ☐ 12. Friday 6th July 8pm (Saint Loup) A JOURNEY TO LÜBECK **VOX LUMINIS**
 - ☐ 13. Friday 6th July 10.30pm (Théâtre de Namur) **ERRATIC, LE BAROQUE NOMADE**
 - ☐ 14. Saturday 7th July 8pm (Saint Loup) **BACH THE TRAVELER** LE BAROQUE NOMADE
 - ☐ 15. Sunday 8th July 12pm (Saint Loup) **MIDI BORÉAL "FOLK-BAROQUE" FROM FINLAND**
 - ☐ 16. Sunday 8th July 3pm (Saint Loup) LES AGRÉMENTS **BALTIC TOUR**
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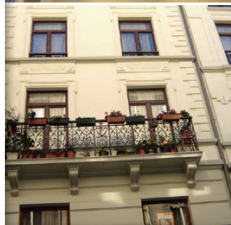
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